ROCKET LAUNCH STUDIO

COMPANY OVERVIEW

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INTRODUCTION

ABOUT

Rocket Launch Studio is a full-service creative agency specializing in high-quality video production. We handle everything from filming and editing to motion graphics, and audio recording. Whether crafting branded content, commercials, or cinematic storytelling, we bring ideas to life with precision and creativity. Our team delivers polished, engaging visuals that elevate brands and captivate audiences. From concept to final cut, we handle every stage of production—crafting visually striking, engaging, and polished content that elevates brands and captivates audiences. We empower businesses, creatives, and organizations with high-quality video that doesn't just look good but leaves an impact. Whether it's brand storytelling, commercials, or full-scale productions, we take ideas from launch to orbit with creativity, technical expertise, and a commitment to excellence.

WHAT MAKES US DIFFERENT?

In a market crowded with videographers and production houses, Rocket Launch Studio stands out by offering full-service production from start to finish—not just shooting or editing, but creative direction, scripting, high-quality cinematography, and meticulous post-production.

Unlike competitors who focus solely on one aspect of the process, we provide end-to-end solutions, ensuring a cohesive, polished result. Our work is defined by cinematic storytelling, professional-grade color grading, and high-production-value motion graphics. We don't just capture footage; we craft visually compelling narratives with precision and care.

Additionally, we bridge the gap between creativity and strategy—understanding that every video needs a purpose. Whether it's driving engagement, telling a brand's story, or leaving a lasting impression, we deliver more than just content—we deliver impact.

WHO DO WE WORK WITH?

We serve all who need it, but we specialize in working with:

- Brands and Businesses
- Artists and Performers
- Startups
- Nonprofits
- Event Organizers

COMPANY AT A GLANCE

01

COMPANY ROLES

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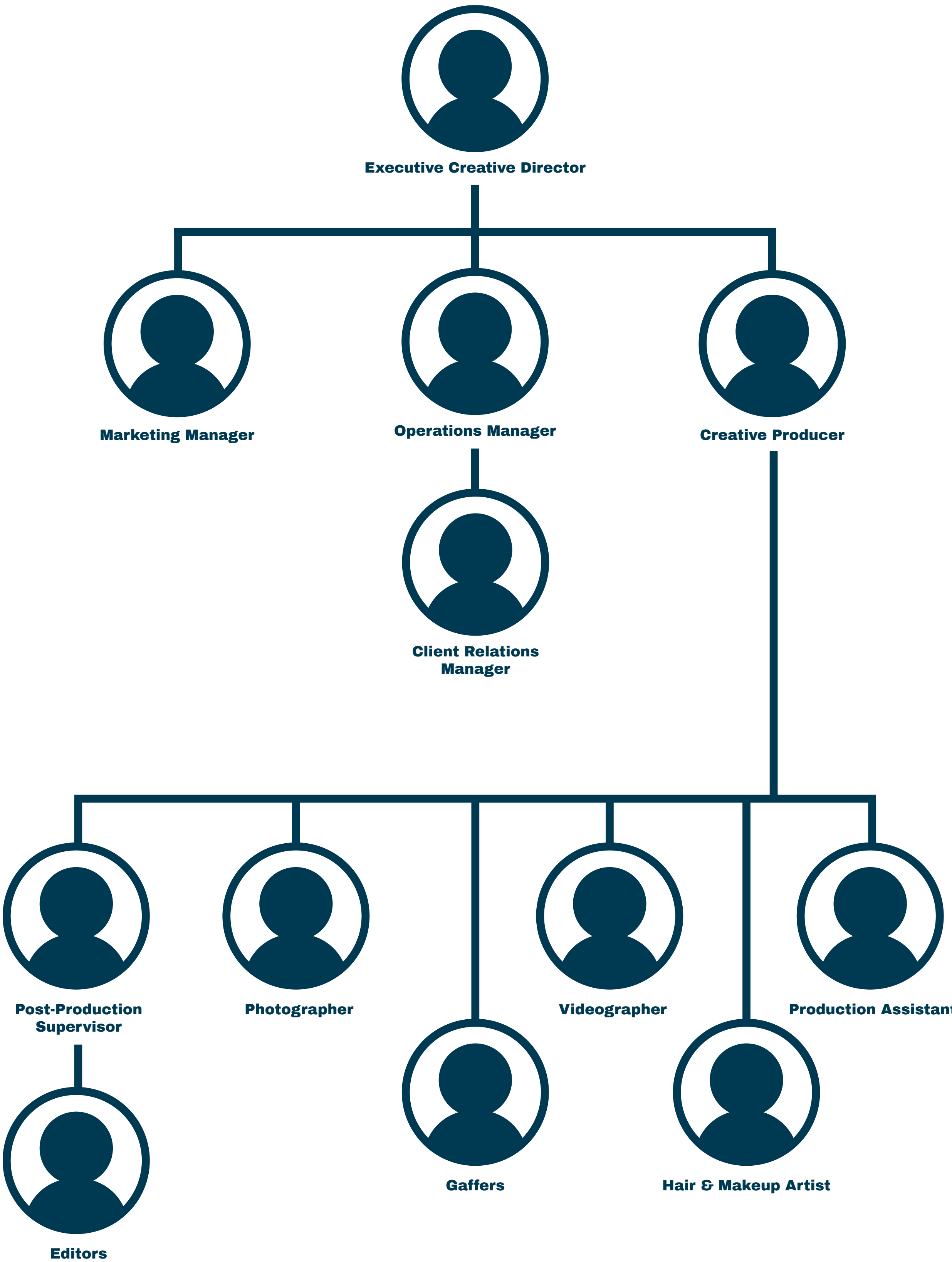
ORGANIZATION CHART

ROLE DESCRIPTION

ORGANIZATION CHART



EXECUTIVE CREATIVE DIRECTOR

The Executive Creative Director (ECD) is the top creative authority at Rocket Launch Studio, shaping the overall artistic vision and ensuring that all projects align with the company's brand and strategic goals. As the founder, they have the ultimate decision-making power on creative direction and project approvals.

Reports to: -

Direct Reports:

- Operations Manager
- Marketing Manager
- Creative Producers
- Creative Leads

RESPONSIBILITIES

- Define and uphold the creative vision for all Rocket Launch Studio projects.
- Approve final concepts and deliverables, ensuring quality, consistency, and brand integrity.
- Mentor and guide senior team members (Operations Manager, Creative Producer, Marketing Manager) to maintain a cohesive creative process.
- Oversee development of new ideas, scripts, and overall production strategies.
- Coordinate with external stakeholders and clients to convey creative direction and address high-level project concerns.
- Establish and maintain creative standards for project execution (from pre-production to final delivery).

KEY SKILLS AND QUALIFICATIONS

- Strong leadership and communication skills to inspire and guide multiple departments.
- Strategic thinking with the ability to translate business objectives into creative outcomes.
- Decision-making prowess under pressure, ensuring projects remain on time and within scope.
- Team-building and mentorship ability, fostering a collaborative culture.

PERFORMANCE INDICATORS

- Quality and consistency of final creative output (as measured by client feedback, brand alignment).
- Client satisfaction and repeat business driven by high-quality deliverables.
- Innovation and originality in project concepts, measured by market response or accolades.
- Team morale and retention of key creative talent (indicates effective leadership).
- Project profitability (balancing budget with creative excellence).

OPERATIONS MANAGER

The Operations Manager oversees the day-to-day functionality of Rocket Launch Studio. They ensure that all projects run efficiently and on schedule by coordinating resources, managing logistics, and streamlining communication across departments.

Reports to: Executive Creative Director

Direct Reports:

- Project Coordinators
- Administrative Staff
- Client Relations Manager

RESPONSIBILITIES

- Manage project timelines and budgets in coordination with the Creative Producer and Executive Creative Director.
- Oversee logistics, including equipment rentals, location bookings, and crew scheduling.
- Streamline internal processes to improve workflow, communication, and efficiency.
- Liaise with clients (alongside or in place of a Client Relations Manager), ensuring prompt communication and smooth operations.
- Resolve operational issues as they arise (e.g., last-minute location changes, resource conflicts).
- Collaborate with the Marketing Manager for any operational needs related to promotions or public-facing events.

KEY SKILLS AND QUALIFICATIONS

- Strong organizational and project management skills (familiarity with scheduling tools, budgeting, etc.).
- Excellent communication and problem-solving abilities, able to handle logistical challenges calmly.
- Adaptability to pivot quickly in a dynamic, creative setting.

PERFORMANCE INDICATORS

- On-time and on-budget project delivery, measured by schedule adherence and actual costs vs. planned.
- Efficiency gains (reduced downtime, streamlined processes, positive feedback from staff on workflow).
- Client satisfaction regarding logistical coordination and responsiveness.
- Crew utilization (ensuring the right people and resources are in place without over- or under-booking).
- Crisis management effectiveness (how swiftly and smoothly operational issues are resolved).

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EMPLOYEE HANDBOOK

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OUR SERVICES

We offer a variety of creative services from creative production, to filming, and editing. We work to elevate messaging and create professional content for anyone who needs it.

SERVICE TYPES

- **Creative Development**
- **Filming & Production**
- **Editing & Post Production**

PROVIDING SERVICES

- **Primary Services**
- **Secondary Services**
- **Packages**

SERVICE TYPES

CREATIVE DEVELOPMENT

Our Creative Development Services are dedicated to shaping and refining your vision before production begins. Whether it's scriptwriting, idea brainstorming, or preproduction planning, we take a strategic approach to ensure every detail is thoughtfully crafted. From honing your brand message to mapping out shoot logistics, these focused sessions provide clarity, creativity, and a solid foundation—maximizing the impact of your final product. Let's bring your ideas to life with purpose and precision.

FILMING & PRODUCTION

We provide professional filming services tailored to your needs, whether it's on-site event coverage or a fully produced shoot. Using high-quality cameras, we capture clean, well-composed footage with the right tools for the job. We're equipped with lighting setups, professional audio recording, and specialized gear like teleprompters, POV cameras, and mounting systems to support unique production needs. Our services are available hourly or as part of a full production package, ensuring a flexible approach that fits your project.

EDITING & POST PRODUCTION

Our editing services cover everything from basic linear editing to full post-production polish. Whether you need a quick-cut highlight reel or a fully refined final product, we handle color correction, motion graphics, animated logos, lower thirds, voiceover integration, and more. We shape your footage into a clear, engaging story—ensuring a professional finish that fits your vision.

PROVIDING SERVICES

Our services are offered in hourly formats as well as packages. Many of our projects also are build out as custom quotes, but horuly rates and packages give us a place to work from when pricing services. Services are offered at an individual rate based on time, scope, travel, etc. If the client doesn't need a full production, these are offered à la carte to fit their needs. They can also be billed as add ons to other services or packages.

1 PRIMARY SERVICES

HOURLY FILMING

Capture more content at your own pace with our hourly filming add-on. It's perfect for extended shoots, additional interviews, or collecting extra B-roll footage.

This service is great for additional hours needed, event coverage, and quick social content. Pricing is dependant on how many videographers as well as typical metrics.

HOURLY EDITING

We'll adjust pacing, visuals, or audio until you're satisfied, delivering a video that meets your standards.

Great for quick edits for return cusotmers, small projects, and social content. Pricing depends on the scope of editing. If it includes motion graphics or assets to be purchased.

CREATIVE DEVELOPMENT

During our Creative Development Hours, we dedicate focused time to tasks like scriptwriting, idea brainstorming, and preproduction planning. Whether refining your brand message or mapping out the shoot's logistics, these sessions ensure every detail is carefully crafted before filming begins, maximizing the impact of your final product.

Great for quick edits for return cusotmers, small projects, and social content. Pricing depends on the scope of editing. If it includes motion graphics or assets to be purchased.

2 SECONDARY SERVICES

DRONE FOOTAGE

Capture stunning aerial shots to enhance your project. Our drone footage adds a dynamic perspective, whether for real estate, events, or cinematic storytelling.

PHOTOGRAPHY

Capture high-quality stills alongside your video shoot or portraits of your team. Ideal for social media posts, thumbnails, and other marketing materials.

LOGO DESIGN

Get a custom-designed logo that reflects your brand's identity. Whether starting fresh or refining an existing design, we craft logos that leave a lasting impression.

STYLE GUIDE

Ensure a consistent visual identity with a tailored style guide. We help define fonts, colors, and design elements to keep your brand cohesive across all platforms.

ANIMATED LOGO

Bring your brand to life with an animated logo. Perfect for video intros, branding, and promotions, adding a professional and engaging touch.

VOICE OVER NARRATION

Add professional narration to your video for clarity and impact. Whether it's an explainer video, commercial, or documentary, we provide high-quality voiceover services.

PACKAGES

SOCIAL STARTER

A series of professionally filmed and edited vertical videos tailored to boost your social media presence. We begin with a planning call to understand your objectives, then spend a few hours on-site capturing the content—whether that's an overview of your work, testimonials, or behind-the-scenes footage. Each video is carefully refined and prepared for posting on your preferred platforms. Let us handle the visuals while you focus on running your business.

- 3 Shorts
- 3 Hours of Filming
- 1 Round of Revisions
- 30 Minute Discovery Call

BRAND ESSENTIALS

Includes a video that captures the essence of your business through interviews with owners or employees, b-roll of your operations, and any other relevant footage. We'll work with you to develop a concise script that clearly conveys your message, then handle the professional filming and editing. As a bonus, we can repurpose the content into three short videos for social media. Use this comprehensive overview to introduce potential clients, showcase your offerings, or run targeted ads, ensuring that viewers get the key information they need.

- 1-2 Minute Overview video
- 3 shorts
- 4 Hours of Filming
- 2 Rounds of Revisions
- 45 Minute Consultation

THE DOCUMENTARY

A short film that goes beyond the surface to explore your business's past, present, and future. Through interviews with founders, employees, and key members, we'll uncover the story behind your brand's origins and highlight its current direction. Engaging b-roll footage and thoughtful storytelling techniques create an intimate look at your work and mission, allowing viewers to truly connect with your journey. This is the perfect choice for those who want a more in-depth, narrative-driven overview that resonates with potential clients, partners,

- Short Film
- 3 Shorts
- 6 Hours of Filming
- 2 Round of Revisions
- 45 minute Discovery Call

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BRANDING & STYLE

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PROCESS & WORKFLOW

01
GETTING STARTED

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1 INITIAL INQUIRY & DISCOVERY

In this phase, we respond to new client inquiries, gather their requirements, and establish the project's scope and direction. The goal is to understand the client's needs and secure an agreement to move forward.

RECEIVE AND REVIEW INQUIRY

As soon as a lead form or questionnaire comes in, the designated team member (e.g., a producer or account manager) reviews it carefully

SCHEDULE DISCOVERY CALL

Contact the client to set up a discovery call (via Zoom or phone) at a convenient time. This call allows us to introduce our team, learn more details about the project, and build rapport. Confirm the call details in an email or calendar invite so everyone is on the same page regarding timing.

DISCOVERY CALL & NEEDS ASSESSMENT

During the call, ask targeted questions to uncover the client's vision and requirements. Gather key information such as:

Brand and Audience
Understand the client's brand identity and target audience. This helps tailor the video's style and messaging.

Messaging and Goals
Clarify the core message the client wants to convey and what success looks like (e.g., increased sales, brand awareness, better training outcomes).

Pain Points
Learn any challenges or pain points the client is facing that the video should address (for example, low engagement on current content, or a product that needs clear explanation).

Project Details
Discuss practical details like the desired timeline/deadline, budget range, and what services will be needed from us. For instance, do they need help with scripting? Will it be a single location shoot or multiple locations? Do they want drone footage or teleprompter assistance for on-camera dialogue? This helps define the scope of work.

Understand Content Usage
Identify how and where the final video will be used. Tailor our approach based on whether it's for social media, a website, a live event, TV broadcast, internal training, etc. For example, a video for Instagram might need a square or vertical format and concise length, while a corporate website video might allow a longer runtime and a 16:9 format. Knowing the intended use will influence creative decisions (shooting style, resolution, aspect ratio, etc.) and deliverables (maybe the client needs multiple edits for different platforms).

Throughout this call, listen carefully and take notes. The goal is to fully understand what the client wants and identify how we can deliver value. At the end of the call, schedule a follow up call to present the pitch or share we will have a quote soon depending on scope.

PREPARE A PROJECT PITCH

After the discovery call, the team (led by the person who spoke with the client) should internally brainstorm and develop a proposed approach for the video. This might involve coming up with a creative concept or theme, outlining the storyline or structure of the video, and deciding on key elements (for instance, "We'll produce a 3-minute testimonial video with interviews and b-roll, highlighting X, Y, Z"). Essentially, craft a pitch that shows we understand the client's objectives and have a clear vision to achieve them. Be ready to articulate why our approach will solve the client's needs and resonate with their audience.

GENERATE A QUOTE & PROPOSAL

Based on the project requirements and our proposed approach, create a detailed quote for the project. Break down the costs for each component (pre-production planning, shooting days, post-production editing, travel expenses, special equipment, etc.) so the client can see how the budget is allocated. Then write a formal proposal document that includes: the project overview, scope of work, list of deliverables, timeline (key milestones and delivery date), and pricing/payment terms. Include any assumptions or limitations (for example, "one round of revisions included" or "client to provide location") to set clear expectations. Send the proposal to the client for review or share in a call, depending on project scope.

CONTRACT APPROVAL

Once the client is happy with the proposal, move to contract signing. We typically use our CRM (e.g., Dubsado) to send out the contract and allow e-signatures for convenience. The contract should mirror the proposal in terms of scope, timeline, deliverables, and compensation. Ensure the client understands all terms, and address any questions they have. When the client signs the contract (and pays the initial deposit if one is required), we have an official agreement. At this point, record the agreement details (start date, due date, payment schedule) in our system and congratulate the client on kicking off the project. Now we proceed to the planning stage.

2 CREATIVE DEVELOPMENT & PRE-PRODUCTION

In this phase, we plan out the video in detail and get everything ready for the shoot. It's about organizing resources, developing the creative materials (like scripts and shot lists), and aligning everyone—team and client—on the plan before cameras roll.

SET UP PROJECT FOLDERS

Create a dedicated project folder on the company NAS (Network Attached Storage) for all project assets. Within this folder, have subfolders for things like Scripts, Shot Lists, Graphics/Music, Raw Footage, Edited Videos, etc. This organized structure will be used to store everything related to the project. Also, create or update the project in our CRM (Dubsado) or Frame.io with all the key details (client info, scope, important dates) if you haven't already. Upload the signed contract and proposal there for reference. This ensures all team members can access the latest project info in one place.

Here is the structure the files are expected to be in within the NAS.

```
Client Name
    >ProjectTitle_Date(MMYYYY)
        >Pre Production
            >Reference
        >Raw Footage
        >Working Files
        >Editing Assets
            >Music
            >SFX
            >Graphics
        >Finals
```

ORGANIZE NOTES AND REFERENCES

Save all notes from the discovery phase into the project folder (for example, a summary of the discovery call and the client's answers to our questionnaire). If the client provided reference materials or inspiration (like example videos they enjoy, brand guidelines, logos, or imagery), store those in the folder as well (perhaps in a "Reference" subfolder). Keeping these resources handy will guide the creative process and ensure our output aligns with the client's brand and expectations.

ASSES PROJECT NEEDS

Fill out the internal project questionairre to asses what is needed for this project as far as production, crew, equipment. Utalize this questionarirre to organize the needs and save this document in the project file.

ASSIGN THE CREW VIA SLACK

Determine what crew members are needed for this project based on its scope. For a typical shoot, this might include a director or project lead, one or more camera operators, a sound recordist, a gaffer (lighting), maybe a makeup artist or production assistant, etc. Using our team's Slack workspace, notify the relevant team members about the project. For example, post in the #production channel with an overview: ("Project X for Client Y – tentative shoot in mid-March – need 1 camera operator, 1 audio. Please confirm availability for the week of March 15."). Once a shoot date (or date range) is tentatively planned, directly confirm each crew member's availability and lock them in. If specialized personnel are needed (e.g., a drone operator or a teleprompter operator), book those as well. After confirmation, update the crew list in the project document.

! PROJECT MASTER DOCUMENT

In pre-production we work out of a master document that helps keep track of all of our needs for each project. This keeps everyone on the same page and helps us be aware of our needs at all times.

DEVELOP PRODUCTION DOCUMENTS

Begin drafting all the key documents that will guide the actual production. This typically includes:

Script or Interview Questions
Write a script if the video requires narrated content or dialogue. This could be a word-for-word script for a voiceover or on-screen host, or just bullet points if it's more of an outline. For interview-based videos, prepare a list of questions and topics to cover with each interviewee, tailored to elicit the right sound bites.

Shot List & Storyboard
Create a shot list that details every shot we need to capture. This list can be organized by scene or location and should include both primary footage (e.g., "Interview with CEO in office, medium shot") and B-roll (supplemental footage, e.g., "pan of office space, team working, product close-ups"). If the video is complex, storyboard key scenes – simple sketches or visual references for each shot – to help visualize compositions and transitions.

Mood Board / Visual References
If not already provided by the client, compile a mood board or a few reference images to define the visual style. This might show color grading examples, lighting styles, wardrobe suggestions, or overall tone (bright and energetic vs. formal and subdued). Share this with the client if appropriate, to ensure the visual direction matches their brand vibe.

Call Sheet (Draft)
Start filling in a call sheet for the shoot day(s). The call sheet will include: project name, shoot date, exact address of location(s) with directions if needed, call time (when crew should arrive) and wrap time, a schedule or timeline for the day (e.g., "8:00 setup, 9:00 interview with CEO, 11:00 b-roll of factory floor, 13:00 lunch," etc.), names and contact info for all crew, client representatives, and on-camera talent, plus any special instructions (parking info, equipment notes, weather contingencies, what crew should wear or bring). This is a draft that will be finalized and sent out closer to the shoot, but getting the framework now ensures you're prepared.

Logistics & Permissions
Address any location or logistics issues. If the client is providing the location (e.g., their office), confirm access times and any rules (like if security clearance or after-hours access is needed). If we need to secure a location, start scouting and get any necessary permits or rentals booked. Also consider if we need props, set dressing, or wardrobe for the shoot and plan for those. Document these details so nothing is forgotten.
All these production documents should be stored in the project folder and shared with relevant team members as they are drafted.

PRE-PRODUCTION INTERNAL MEETING

Hold an internal meeting with the project team prior to the shoot (could be in person or a Zoom call). Include the creative lead, director, producer, and any key crew members like the DP (Director of Photography) or lead editor if they need to be aware from the start. During this meeting, review everything: go over the storyboard or shot list in detail, walk through the schedule, and clarify each person's role. Discuss potential challenges and backup plans (e.g., "What if it rains during the outdoor shoot? We have a tent or alternate location ready."). Make sure everyone has the latest information (dates, times, addresses) and has voiced any concerns or suggestions. This meeting ensures the team is synchronized and confident about the plan.

CLIENT PRE-PRODUCTION REVIEW

Schedule a final check-in with the client a few days before the shoot to review the plan. During this call or meeting, walk the client through our preparations. For example, you might share the shoot schedule ("We plan to start at 9am and finish by 4pm, covering these scenes..."), the key points from the script or interview questions ("These are the main questions we'll ask your team members..."), and any requests for the client (such as having certain people available, or setting up a product display). This is the time for the client to give any last-minute input or approvals. Ensure they are comfortable with everything – from the location and timing to the people on camera and the content being captured. Address any changes they request (within reason). By the end of this meeting, the client should feel confident that everyone is prepared and on the same page.

FINALIZE PREP & COMMUNICATE

Incorporate any final client feedback into the production documents immediately. Lock in the shoot schedule and logistics based on the latest decisions. Then, distribute the finalized call sheet to the crew (usually 1–2 days before the shoot). Send it via email and/or Slack, and ask for quick confirmations from everyone that they've received it. Also send a brief "Looking forward to filming!" email to the client confirming the date, time, and location one last time, and letting them know the team is set. With everything organized and confirmed, we are ready to move into the production phase.

02 FILMING & PRODUCTION

In this phase, we execute the plan by capturing all necessary footage and audio. It's all about coordination and adaptability on the shoot day, making sure we follow the plan while handling real-time conditions.

PRIOR TO FILMING

- **Shoot Date Confirmation & Crew Call Time**
- **Equipment Checklist**
- **Set Up**
- **Crew Briefing**

FILMING

- **Shoot Day**
    - *Professional Standards*
    - *Adapt as Needed*
    - *Wrap-Up and Teardown*
    - *Post- Shoot Debrief & Dismissal*

PRIOR TO FILMING

1 SHOOT DATE CONFIRMATION & CREW CALL TIME

By now the shoot date should be set – make sure it's on everyone's calendar. On the day of filming, the crew should arrive early (as specified on the call sheet). Typically, crew call time is at least 30 minutes to an hour before the client or talent arrival, allowing time to set up. The project lead or producer should send a morning-of message (via Slack or text) to confirm everyone is on the way and to handle any last-minute hiccups (like traffic delays).

2 EQUIPMENT CHECKLIST

As the crew sets up, use the equipment checklist prepared in pre-production to verify all gear is present and in working order. Double-check items like: cameras (with correct lenses attached), tripods, gimbals, microphones and audio recorders, lighting kits (softboxes, LED panels, light stands), spare batteries (fully charged), memory cards, and any specialty equipment (drones, teleprompter, sliders, etc.). If something critical is missing or malfunctioning, the team lead decides how to adjust (e.g., a quick run back to the office for a backup, or an on-the-fly solution). It's better to catch any issues now, before filming starts.

3 SET UP

Upon arrival at the location, the crew unloads and begins setting up immediately. Aim to have cameras and lights set up well before the first shot is scheduled. While setting up, the camera operators can frame the first shot and test focus and exposure, the audio person can mic up any interviewees or set up boom mics and do sound checks, and the lighting person can adjust lights to get the desired look (referencing the mood board or desired style). The creative lead oversees the setup, ensuring it matches the vision (for example, checking the camera angles against the storyboard or making sure the interview backdrop looks good and on-brand).

4 CREW BRIEFING

Once the technical setup is ready and before you start filming, gather the crew for a brief huddle. The project lead should quickly go over the day's plan: verify the schedule (what we're shooting first, roughly how the day will progress), and address any updates or changes ("The client mentioned this morning they also want a quick shot of the new sign in the lobby, we'll squeeze that in after lunch"). Ensure each crew member knows their specific duties for each segment (who's manning each camera, who's directing the interview, etc.). Also, confirm any safety information and set etiquette: for example, point out emergency exits, remind everyone to silence phones, and emphasize professionalism since the client and other stakeholders are on site.

FILMING

1 SHOOT DAY

Now, execute the shoot according to the plan. Follow the shot list and script closely to make sure nothing is missed. As you film: direct the on-camera talent or interview subjects with clear, friendly instructions; monitor the footage quality (after each important take, have the camera operator quickly review the clip to ensure focus, lighting, and sound are good); and keep an eye on the time to stay on schedule. Be adaptable: if something isn't working as intended, the creative lead might decide to adjust a scene or try a different approach. Similarly, if the client requests an impromptu shot or a different angle, do your best to accommodate if it aligns with the project goals. Throughout the shoot, maintain a positive, calm environment so the client and any talent feel confident and comfortable.

MAINTAIN PROFESSIONAL STANDARDS ON SET

While capturing footage is the main goal, it's equally important to uphold industry best practices and professionalism during the shoot. Key things to monitor:

Crew Breaks
Plan for appropriate breaks, especially on full-day shoots. Typically, if the shoot will last more than about 4–6 hours, schedule a lunch break around the midpoint (standard practice is a 30-60 minute break after roughly 6 hours of work). Ensure everyone steps away to recharge—this keeps the crew energized and maintains high productivity for the rest of the day. Have water and snacks available if possible, and make sure the client and any talent also get breaks as needed.

Attire and Safety
All crew should adhere to any attire guidelines we've set. Commonly, crew wear neutral-colored or black clothing (without logos) to appear professional and avoid distracting reflections or appearances on camera. Closed-toe, comfortable shoes are a must for safety and comfort. If the location has specific safety requirements (like a construction site requiring hard hats or vests), ensure those are followed. By dressing appropriately, the crew not only stays safe but also presents a professional image to the client.

On-Set Etiquette
Maintain a respectful and focused atmosphere. Only necessary conversation on set—keep voices low during takes and be mindful of the client's presence at all times. If something goes wrong (equipment issue, mistake in a line), stay calm and address it without frustration. The project lead should communicate any delays or changes to the client to keep them in the loop. Treat the client's property and space with care if you're filming on their premises. Basically, make sure that by the end of the shoot, the client feels that the team was professional, courteous, and fully in control of the production process.

ADAPT AS NEEDED

Conditions on set can change, so be ready to adapt. If a particular shot isn't working, brainstorm a quick alternative. If the schedule is slipping, decide what can be adjusted or abbreviated to still accomplish the key goals. Lean on the pre-production planning—because you have a clear vision of what's needed, you can make informed decisions on what adjustments are acceptable. The creative lead should make these calls, always keeping the client's core needs in mind. (This step is more of a mindset to maintain throughout production, rather than a single task.)

WRAP-UP AND TEARDOWN

Once all planned scenes and shots have been captured (and double-checked that nothing was missed), begin the wrap-up process. Announce "That's a wrap!" so everyone knows the official filming is complete. Then systematically break down the equipment: turn off and pack cameras and lights, coil cables properly, and gather all accessories. Use the equipment checklist one more time as you pack up to ensure every item (even small things like lens caps or batteries) goes back into the kit. It's easy to lose track in the rush of wrapping up, so this prevents leaving anything behind.

POST-SHOOT DEBRIEF & DISMISSAL

Before leaving the location, do a quick debrief with the crew. This can be informal – discuss if there were any major issues or particularly great successes during the shoot. This helps the team learn and feel heard. Ensure the location is returned to its original state (trash thrown away, furniture put back if moved). The project lead should thank everyone on the crew for their hard work, and thank the client and any on-camera talent for their time and cooperation. Finally, the project lead formally dismisses the crew so people know they are free to go. Often, gear and footage will be taken back to the office or studio by the responsible team members for the next phase. The filming day is complete, and all required content is "in the can."

! WALKIES

In order to maintain consistent communication on set, we may utalize radios to communicate on certain shoots. See page 00 for more information.

03 POST-PRODUCTION

In this phase, we execute the plan by capturing all necessary footage and audio. It's all about coordination and adaptability on the shoot day, making sure we follow the plan while handling real-time conditions.

EDITING

- **Ingest & Organize Footage**
- **Assign Editors & Start a Rough Cut**
- **Internal Review of the Rough Cut**
- **Revisions & Fine Editing**
- **Client Review via Frame.io**
- **Collect Feedback and Implement Revisions**

DELIVERY

- **Final Approval**
- **Master File Storage**
- **Deliver the Final Video**

EDITING

1 INGEST & ORGANIZE FOOTAGE

As soon as possible after the shoot (usually the same day or next day), transfer all video and audio files from the recording media (SD cards, SSDs, etc.) to the project folder on the NAS. Create a clear folder structure on the NAS if not already done (e.g., under the project folder, have subfolders for Raw Footage, Audio, Selects, Exports, etc.). As you transfer, rename the files in a consistent, descriptive manner.This will save time later when searching for specific shots. After copying, backup the raw footage by duplicating it to another drive or cloud storage (this is a safety net in case something happens to the primary files). Organization and backup are critical first steps to prevent data loss and make editing smoother.

Use the naming convention below when renaming files:

ProjectName_Client_Date(MMDDYYYY)_0000.mp4

ProjectName_Client_Date(MMDDYYYY)_(A,B,C)Cam_0000.mp4

2 ASSIGN EDITORS & START A ROUGH CUT

Decide who will edit the project. If it's a small project, it might be just one editor; larger projects might have an assistant editor to help log footage and a lead editor to craft the story. Brief the editor on the project: provide the script, the shot list, and any notes from the shoot (for example, "use take 3 for the interview intro, it was the best" or "the client was excited about the wide shot of the factory, feature that prominently"). The editor then begins creating a rough cut. This rough cut is essentially the first draft of the video: assembling the best shots in order, trimming excess, and basically building the story flow without worrying yet about fine polish. They might lay down the main interviews or narrative in sequence, insert b-roll where it seems to fit, and add temporary titles or music just to convey the idea. The key here is to get a working version of the video that covers all the points, even if it's not final quality yet.

3 INTERNAL REVIEW OF THE ROUGH CUT

When the rough cut is ready, the project lead and/or creative director should review it internally before showing it to the client. Watch the video all the way through, preferably with the creative team present, and evaluate it against the goals and the script. Check that the messaging is clear and that the content aligns with what was promised to the client. Look for any gaps or things that might need additional material (e.g., "we mention X but we didn't show it, do we have a shot we can insert there?"). Also ensure the video isn't running too long or too short for the intended use. Give the editor notes on changes to make: this could include cutting out unnecessary parts, reordering sections for better flow, or noting where better footage or transitions are needed. Only once the team is satisfied that the video is structurally and conceptually on point do we proceed to fine-tuning.

EDITING

4 REVISIONS & FINE EDITING

The editor now refines the video using the internal feedback. This stage involves fine editing and polishing: tightening the pacing (precise cuts and transitions), correcting color and exposure issues in the footage (color grading to give the video a consistent, professional look), and mixing the audio properly (ensuring dialogue is clear, balancing music levels, reducing any background noise). If there are graphics or text to add (like name titles, captions, or animated logos), design and integrate those now. Also select appropriate background music if needed (from our licensed libraries) and sync it with the video, making sure it complements rather than overpowers. If we have a Creative Director or another senior team member, they might do a second internal review at this stage to ensure the video meets our quality standards and matches the creative vision agreed upon. The goal here is to get the video to a near-final state, so that the client can

5 CLIENT REVIEW VIA FRAME.IO

Once we have a polished draft that the internal team approves, it's time to share it with the client for feedback. We use Frame.io as our video review and collaboration tool. Upload the current draft to Frame.io and invite the client (and any of their team members who need to review) to the project. Frame.io will send them an email with a link to view the video. In your message to the client, provide clear instructions and encouragement for feedback: for example, "Feel free to click on the video and leave comments directly at any timestamp where you have feedback or would like changes. Let us know what you think!" Also remind them, if appropriate, that per our agreement we include one round of revisions at no extra charge – this subtly sets the expectation to consolidate their feedback in one go. Give the client a reasonable timeline to review (a few days to a week, depending on urgency).

6 COLLECT FEEDBACK AND IMPLEMENT REVISIONS

As the client reviews the video, Frame.io will capture their time-stamped comments (like "02:15 - please use a different shot here if possible" or "The logo should appear earlier"). Once the client has finished commenting (or has sent an email with notes), the project lead should ensure we have clarity on all feedback. If anything is unclear, follow up with the client to clarify (misunderstanding feedback can lead to wasted time). Now the editor, guided by the project lead, will make the requested changes. This might involve swapping in alternate shots, adjusting text, tweaking the edit for timing, or even doing additional graphics or color tweaks. We aim to address everything the client mentioned, as long as it aligns with the project scope. (If a request goes beyond the original agreement – for example, asking for a whole new section to be added – the project lead should flag this and discuss potential additional costs or time impact with the client before proceeding.) After changes are made, watch the video through again to ensure the revisions fit in well and didn't introduce any new issues.

1 FINAL APPROVAL

Render/export the updated video in the agreed final format (such as 1080p MP4, or 4K if required). Upload the revised video to Frame.io (or send via a direct link) for the client to do a final review. Ideally, the changes addressed all their concerns and they will now approve the video as final. Encourage them to confirm: a simple "Looks great, we approve this as the final video!" email or comment is what we want. If there are any minor tweaks left, handle them promptly. (We consider minor tweaks like a single caption fix or a minor audio level adjust as part of the service without fussing over change orders, if they're quick.) Once the client gives final approval, congratulate everyone on reaching the finish line! Make sure this approval is noted in our records.

! NAMING FINAL FILES

Projects should be named with the following convention:

ProjectName_Client_Date(MMDDYYYY)_Format(4k/1080p)_Final.mp4

2 MASTER FILE STORAGE

With the project completed, ensure we properly store the final assets. Save the final master video file in the NAS project folder (in a Final Videos or Deliverables subfolder). Also, keep the editing project files and all media organized, in case we need to revisit it or make future updates. We generally archive the project folder after a certain period (for example, after a few months, move it to an archive drive or cloud storage) to free up space on the main NAS. Having a well-organized archive means we can easily find this project in the future if the client comes back for more work or loses their copy of the video.

3 DELIVER THE FINAL VIDEO

Now that we have an approved final video, deliver it to the client officially. We typically use a Google Drive link for delivery (as it's reliable for large files), but we can adapt to the client's preference (Dropbox, WeTransfer, etc.). Upload the video file to a Google Drive folder dedicated to the client or project. Double-check the file plays correctly and has no issues. Then email the client with the download link. In the email, thank them for the opportunity to work on the project and briefly recap what you're delivering. For example: "Hello [Client], attached is the Google Drive link to your final video. The video is provided in both 1080p and a compressed web version. Thank you for working with us on this project – we're thrilled with how it turned out and hope it serves you well! Let us know if you have any questions or need anything else." Be sure to CC any relevant team members or follow any internal protocol for deliveries.

CONFIRM RECEIPT AND SATISFACTION

After sending the video, ensure the client was able to successfully download and view it. If the client doesn't acknowledge within a day or two, follow up with a polite message confirming they got it. Often, clients will reply with a quick "Got it, looks great, thanks!" but if not, we reach out proactively. This step is important to catch any last-minute concerns ("Actually, I have trouble downloading – can you send via a different method?" or "We noticed a small issue when we watched it again..."). Resolving these quickly is part of good service. Our aim is that the client is fully satisfied with the delivered product.

CLOSE OUT THE PROJECT IN SYSTEMS

Mark the project as complete in our internal tracking systems. In Dubsado (CRM), move the project to a "completed" status, which might trigger any post-project workflows (like reminders for follow-up). If there's a final invoice pending (for example, if we split payment and the remainder is due on delivery), send that invoice now or notify accounting to handle it. Verify that all expenses are accounted for and that the project stayed within budget. It's also wise to summarize the project in an internal document or within the CRM notes – for instance, note the final deliverables, any extra services provided, and the client's apparent satisfaction level. This historical info helps in future interactions.

AUTOMATED FEEDBACK REQUEST

We value client feedback for improving our services and building testimonials. A few days after delivery, an automated email is sent to the client (we have this set up in Dubsado). The email thanks them once again for choosing us and kindly asks for a short review or feedback. It might include a direct question like "How was your experience working with our team?" and a link to a quick survey or a request for a testimonial we can share. If the client prefers, they can simply reply via email with their thoughts. The automation ensures we don't forget to ask for feedback, and the slight delay (sending a few days later) gives the client time to use and appreciate the video. Positive feedback can be turned into a testimonial (with the client's permission), and any constructive criticism is reviewed by our team to address and learn from.

LEARN AND IMPROVE

Internally, hold a brief wrap-up discussion or post-mortem on the project. This could be as simple as a Slack thread or a quick meeting. Talk about what went well and highlight any successes (for example, "Client loved how organized our shoot was" or "We hit the tight deadline as planned"). Also note any challenges: did we go over time anywhere, were there any miscommunications, or could any part of the process be smoother? Use this insight to adjust our workflow or checklists for next time. Continually refining our process based on real project experiences makes the company stronger and clients even happier in the future.

MAINTAIN THE CLIENT RELATIONSHIP

Just because the project is done doesn't mean the relationship ends. Add the client to a list for periodic check-ins or newsletter updates (if they consented). A month or two down the line, it can be good to send a friendly email asking how the video is performing or if they have any new content needs coming up. This keeps us on the client's radar for future work. Also, if they provided a testimonial or positive feedback, be sure to thank them personally. A little gesture—like mailing a thank-you card or a small gift (company swag or a treat)—after a big project can leave a lasting positive impression. The goal is to turn this one project into a long-term partnership, where the client trusts us for all their future video needs and refers others to us as well.

COMPANY TOOLS & SOFTWARE OVERVIEW

Our company relies on a set of professional tools and software to streamline our workflow, enhance collaboration, and maintain efficiency across all projects. Below is an overview of the key programs we use and their roles in our production process.

CREATIVE & POST-PRODUCTION TOOLS

These applications help us create, edit, and refine our content with high-quality visuals, sound, and graphics.

Adobe Premiere Pro
Our primary video editing software for assembling and cutting footage.

DaVinci Resolve
Used primarily for advanced color grading and secondary editing when necessary.

Adobe After Effects
For motion graphics, visual effects, and compositing.

Adobe Photoshop
Used for photo editing, graphic design, and creating assets for video projects.

Adobe Illustrator
Primarily used for vector-based graphics, logo creation, and branding elements.

Adobe Audition
Audio editing and sound design, including noise reduction, mixing, and mastering.

PROJECT & CLIENT MANAGEMENT

These tools help us keep projects organized, manage client relationships, and ensure smooth operations.

Dubsado
Our client relationship management (CRM) tool used for invoicing, contracts, scheduling, and proposals.

Quickbooks
For financial management, bookkeeping, and tracking expenses.

Google Workspace (Gmail, Calendar, Drive)
Used for email communication, scheduling, and cloud file sharing.

Notion
Our company wiki, used for organizing resources, documenting workflows, and tracking internal knowledge.

COLLABORATION & COMMUNICATION

These platforms facilitate seamless communication and teamwork.

Slack
Our main team communication tool, used for coordinating projects, assigning tasks, and daily updates.

Zoom
Used for client meetings, discovery calls, and internal discussions.

Frame.io
Our video review and collaboration tool for clients to provide feedback and approve edits.

STORAGE & INFRASTRUCTURE

These systems ensure our media files and business assets are stored securely and remain accessible when needed.

Synology NAS
Our network-attached storage (NAS) system for securely storing and organizing all raw footage, edited files, and company assets.

Google Drive
Used for deliverable sharing with clients and frequently used assets.

WEBSITE & ONLINE PRESENCE

In addition to our core tools, we maintain a strong online presence through various platforms to connect with clients, showcase our work, and build credibility. Below is an overview of our business profiles and social media channels. These platforms help us manage our online identity and marketing efforts.

Squarespace
Our website hosting and design platform, where we manage our portfolio, service pages, and business inquiries.

Google Business Profile
Helps clients find us on Google Search and Maps. Includes business details, reviews, and updates to boost local visibility.

Yelp
Provides another platform for clients to discover us, read reviews, and inquire about services.

Instagram
Showcases our work, behind-the-scenes content, and client projects through posts, reels, and stories.

Facebook
Used for cross-posting from Instagram to maintain an active presence.

Tik Tok
Features short-form, engaging content like behind-the-scenes footage and creative highlights.

YouTube
Hosts long-form content, including client projects, testimonials, and educational videos.